



New Jersey State Museum's  
Bureau of Education's

## **Curriculum Guide**

for

***Statesmen, Indians, Soldiers, Missionaries, and Travelers:  
The Development of an Ethnographic Collection***

***In Someone Else's Shoes:  
A Collection of Native American Footwear from the State Museum***

***If Pots Could Speak:  
A History of Pre-Historic Ceramics from New Jersey***

Curriculum materials are the property of the New Jersey State Museum (© 2010), and were prepared by 1 the Bureau of Education, the Bureau of Archaeology/Ethnology, and Melissa Kelly. For more information, please contact the Bureau of Education at (609) 292-6310.





## **Curriculum Guide**

**for**

***Statesmen, Indians, Soldiers, Missionaries, and Travelers:  
The Development of an Ethnographic Collection***

***In Someone Else's Shoes:***

***A Collection of Native American Footwear from the State Museum***

***If Pots Could Speak:***

***A History of Pre-Historic Ceramics from New Jersey***

### ***Preparing for Your Visit to the New Jersey State Museum***

No matter the age of the student, it is always a good idea to prepare your students for what to expect on a field trip. In addition to preparing them by completing the activities in this guide, we also recommend telling them for what to expect to happen during their trip, and how they are expected to behave while at the New Jersey State Museum. Below are just a few of the things that you might want to review with your students. Having your students prepared for what to expect will make the trip more enjoyable for you and your students.

Curriculum materials are the property of the New Jersey State Museum (© 2010), and were prepared by 3 the Bureau of Education, the Bureau of Archaeology/Ethnology, and Melissa Kelly. For more information, please contact the Bureau of Education at (609) 292-6310.

### **Potential Questions to Start the Discussion:**

- Have your students visited any kind of museum? If they have, ask the students to describe their experience, what they saw, and what they did. Compare the students' experiences, the collections they saw, and what they experienced. Identify any similarities and/or differences between different types of museums.
- Ask the students if they collect anything – do they have a personal collection? If they do, what was in it? Why did they choose to collect these materials? Where do they find information about their collection? How are they taking care of it? How is it displayed?
- Ask students to share their stories and to describe their collection (this may also work well as a “show and tell” exercise, for example: - Where did the objects come from? - What are the ages of the objects? - What do the objects have in common? - How are the objects different? - What is the function of the objects?

### **Explain the role and responsibilities of the New Jersey State Museum:**

The New Jersey State Museum's mission is:

*The New Jersey State Museum serves the life-long educational needs of residents and visitors through its collections, exhibitions, programs, publications, and scholarship in science, history, archeology, and the arts. Within a broad context, the Museum explores the natural and cultural diversity of New Jersey, past and present.*

New Jersey State Museum Mission Statement Adopted December 11, 2002

### **How to act in a museum:**

Can you touch?

Curriculum materials are the property of the New Jersey State Museum (© 2010), and were prepared by 4 the Bureau of Education, the Bureau of Archaeology/Ethnology, and Melissa Kelly. For more information, please contact the Bureau of Education at (609) 292-6310.

- Please “touch” with your eyes, never with your hands. All of us have oils or materials on our hands that can affect the artifacts we are touching.
- When you can touch artifacts, there will be signs or a guide to tell you it is allowed.

#### Can you play around?

- Please only walk in the museum.

#### Can you talk loud, whistle or sing?

- Please talk, laugh, and share your feelings, but don’t disturb other visitors.

#### Can you eat inside?

- Please finish food and drinks before entering the museum, and do not chew gum. These items can attract unwanted visitors, such as insects and rodents that can damage the Museum’s artifacts. A café is located on the first floor of the Museum complex, where you will be able to take a break, relax, and enjoy light refreshments.

#### Can you write or draw?

- The answer to this question is, “It depends.” There are some exhibits within the Museum where students are welcome to draw and even take photographs. But in other areas, drawing is not allowed. So, please ask the guards on duty. If you are not allowed to draw, please remember your thoughts and write them down after your visit.

#### Can you take photographs?

- The answer to this question is, “It depends.” There are some exhibits within the museum where students are welcome to take photographs (such as in *Statesmen, Indians, Soldiers, Missionaries and Travelers; In Someone Else’s Shoes; If Pots*

*could Speak*). But in other areas, taking photographs is not allowed. So, please ask the guards on duty before taking photographs.

**You're always welcome to:**

- Take your time and enjoy the many exhibits within the New Jersey State Museum.
- Share your thoughts with others who accompanied you.
- Ask questions of the Docents and staff.
- Come back with friends and family to try these and other activities as well as to view other exciting exhibits on view at the New Jersey State Museum.
- Attend one of the many educational programs available throughout the year – check the calendar of events available on the Museum's web page: Please visit the other museums in New Jersey and the surrounding area – compare the collections, how the objects are exhibited, and your individual and group experiences.

**More Information**

**[www.newjerseystatemuseum.org](http://www.newjerseystatemuseum.org)**

The NJSM official web page will have the most accurate and up to date information.

## ***How to Use this Curriculum Guide***

*Statesmen, Indians, Soldiers, Missionaries and Travelers; In Someone Else's Shoes; If Pots could Speak* covers a broad spectrum of Ethnology and Archaeology and the information within the exhibition transfers easily to the subject matter studied in the classroom. The information in the exhibition is multi-disciplinary and can be included as part of any curriculum; adaptable to art, creative writing and social studies. With that in mind, we have created three units (seven exercises) of study to accompany each exhibit. Each unit focuses on a different exhibit, you are welcome to select just one or complete all three.

### **Each unit has three important parts:**

1. Background information specific to the unit
2. An activity to be completed before or after your visit that will expand the students learning on the topic.
3. Potential adaptations and extensions to meet the needs of your students. Activities can be done in groups, led by the teacher, or done individually.

### **Do I need to complete all activities?**

You are in no way required to complete all, or even any, of these activities; however, we hope that you will at least look them over. We believe that by completing these activities, your students will gain a deeper understanding of the exhibits *Statesmen, Indians, Soldiers, Missionaries and Travelers; In Someone Else's Shoes; If Pots could Speak*, as well as the important topics explored throughout the exhibit rather than just exploring the exhibit alone. These activities are designed to address the New Jersey Core Curriculum Content Standards. Our goal is to provide you with tools and resources that will make your job easier and more enjoyable.

***Statesmen, Indians, Soldiers, Missionaries and Travelers***  
***In Someone Else's Shoes,***  
***If Pots Could Speak:***

---

***About the Exhibits***

The three exhibits cover the broad spectrum of the Bureau of Archaeology & Ethnology's ethnographic and archaeological collections with a strong focus on North American Indian crafts. *Statesmen, Indians, Soldiers, Missionaries and Travelers*; and *In Someone Else's Shoes* draw their objects from the ethnographic collection. *If Pots Could Speak* focuses on the prehistoric craft of pottery making before the influence of Europeans and before written records which is an extension of our archeological collection.

**Section # 1: *Statesmen, Indians, Soldiers, Missionaries and Travelers:***  
***The Development of an Ethnographic Collection***

**Exhibition Overview**

Ethnography is the systematic recording of human cultures throughout the world. The objects that are acquired as part of this systematic recording become part of the ethnographic collection reflecting individual cultures.

The New Jersey State Museum was one of the first museums in the nation to present exhibitions that brought a new perspective on the important contributions made to American culture by American Indians to the general public.

The Museum's inaugural ethnographic exhibition, in 1931, was an innovative presentation of the traditional crafts of the North American Indians and explored their cultural and artistic diversity. At the close of this exhibition, the State Museum purchased Curriculum materials are the property of the New Jersey State Museum (© 2010), and were prepared by 8 the Bureau of Education, the Bureau of Archaeology/Ethnology, and Melissa Kelly. For more information, please contact the Bureau of Education at (609) 292-6310.



fifteen works from the contemporary artists included in the show. These works formed the nucleus of the ethnographic collection. The objects in this collection are important not only for the intrinsic merits of their craftsmanship, but more importantly because they rough the cultural context of the societies in which the works have been produced.

The collection has continued to grow as New Jersey residents including statesmen, Indians, soldiers, missionaries and travelers explored the world extensively and brought back representations of historic and contemporary art and craft from cultures throughout North and South America, Africa, China, Japan and Vietnam. Through their generosity, these objects found their way to the New Jersey State Museum. Many of these exotic objects including clothing, basketry, pottery, weapons and children's toys are represented in this exhibition. The collection reflects the varied interests of New Jersey collectors and represents a broad range of cultural diversity found throughout the world. The collection also serves to inform our understanding of the multicultural immigrant populations that now call New Jersey home.

**People from different cultures throughout the world use raw materials at hand to weave textiles, baskets or to make containers. What materials do you have at school or home that you can use to make a basket or a container? How would you decorate them to show your immediate family traditions or those of your grandparents?**

### **Exercise 1**



Weave a basket (or other woven object) out of unique materials or out of strips of cardstock or paper using the templates provided.

#### **Step 1**

Copy template onto 4 sheets of colored paper (using 4 different colors will create a fun variation in the basket).

#### **Step 2**

Cut out strips.

#### **Step 3**

Lay 8 strips horizontally on table, then take the remaining 8 strips and vertically weave them through the 8 horizontal strips, alternately passing them over –under-over. See illustration.

#### **Step 4**

Fold the sides up into a “U” shape.

**Step 5**

Wrap “trim strip” around the inside of the basket making a crease at each corner.

**Step 6**

Fold strips over trim strip and secure with a staple or tape.

**Step 7**

Take “handle” and arch it over top of the basket and fasten to each side with a metal fastener, staple or tape.

**Native Americans did not create bags, clothing and other general items out of synthetic fibers as we do today. They handmade made everything from animals and plants found in their natural surroundings. In addition, they were not wasteful of anything, if they hunted an animal for food; they would also use that animal's hide to make clothing.**

## **Exercise 2**



Create a bag (like the armadillo purse) out of a found object. Take advantage of household items such as: empty milk jugs, an old hat, sneaker, socks, etc. Take advantage of the shape and material of the object you select. This is about turning something that is no longer good for its previous use (such as a milk jug) and finding a new use for the object by adding a strap or other embellishment.

### **Step 1**

Select an old household item that no longer has a use

### **Step 2**

Cut or amend the item to accommodate your new use. (for example you may need to cut the milk jug in half to use as a basket)

### **Step 3**

Identify a handle or carry strap for your object.

Curriculum materials are the property of the New Jersey State Museum (© 2010), and were prepared by 2 the Bureau of Education, the Bureau of Archaeology/Ethnology, and Melissa Kelly. For more information, please contact the Bureau of Education at (609) 292-6310.

**Step 4**

Assemble your container together, if necessary.

**Step 4**

Decorate!

**Step 5**

Explain your original object and your new use, demonstrate for the class.

**A parfleche is a Native American rawhide bag, typically used for holding dried meats and pemmican. These bags come in many sizes and are always decorated with bright abstract designs.**

### **Exercise 3**



Create a special bag for an object that has importance to you. Parfleche can be made in many sizes, depending on the purpose, and size of the hide or fabric. The bag you create can be for a cell phone, a piece of jewelry or anything that you consider important.

Construct the bag for the appropriate shape and size for your object. Decorate your bag with your own design to indicate that this bag has importance. To simplify, students can copy a Native American pattern. The construction and decoration of this piece becomes about ceremony and importance.

#### **Step 1**

Begin with a paper bag, large piece of cardstock or oak tag. It is best to begin with a piece that is 18 x 24 so that your finished piece will measure 9 x 12. If you begin with an 11 x 17 sheet, your finished piece will measure 5.5 x 8.5.

#### **Step 2**

Follow the template provided by placing the “corner pattern” over the each corner of your sheet, trace around and cut out. Cut 4 lengths of string or ribbon (measuring about 6 inches each).

### **Step 3**

Punch two evenly spaced holes on each side of your sheet. (see illustration)

### **Step 4**

Fold at the first set of dotted lines. (Long side first, see illustration.)

### **Step 5**

Weave ribbon through the holes on each end of the folded flap and tie in a bow.

### **Step 6**

Fold the remaining two sides so they meet at center and weave remaining strings through the holes and tie together.

### **Step 7**

Decorate with acrylic paints or permanent markers following a traditional Native American design or decorate with your own unique design.

**Shadow Puppets (from Java) are 1 dimensional figures made out of a thin material that measure only about half a foot. These puppets are placed behind a screen and lit from behind which creates a large silhouette. These puppet shows were often of traditional subject matter such as morality plays about heroes and villains. Shadow plays are very popular even today. They are performed during sacred temple ceremonies, at private functions, and for the public in the villages. A performance can last all night long, sometimes up to six hours or until dawn. The Javanese shadow plays are often accompanied by gamelan drum music. A gamelan is a musical ensemble from Indonesia, particularly from the islands of Bali or Java featuring a variety of instruments such as xylophones, drums, and gongs and bamboo flutes. Vocalists may also be included.**

#### **Exercise 4**



Puppets, such as the shadow puppets from Java in the exhibition, often display physical characteristics that aid in interpreting the story being told. Certain features indicate whether the character is a “good” person or a “bad” person. If you were telling a story, what kind of features would you use to show that a character was “good” or “bad” in the story you are trying to tell?

Divide into groups and create a puppet show for your classmates, remember that the silhouette is most important with shadow puppets and not so much the decoration, although you can decorate the puppet as you like.

Use paper, cardboard or cardstock to easily construct these dolls. Add string to the arms for movement and attached the arms using metal fasteners to maintain movement.

Curriculum materials are the property of the New Jersey State Museum (© 2010), and were prepared by the Bureau of Education, the Bureau of Archaeology/Ethnology, and Melissa Kelly. For more information, please contact the Bureau of Education at (609) 292-6310.



### **Step 1**

Copy the “puppet pattern” onto paper for each student and have them cut out each piece and punch holes at the specified areas. More advanced students can draw and create the pattern from scratch, developing their own features to differentiate between “good” and “bad” characters.

### **Step 2**

Punch a hole where indicated on the arm templates. Attach the arms to the puppet using metal fasteners.

### **Step 3**

Attach a wooden dowel to the back of each puppet. Leaving about 6 inches of the dowel length below feet for students to hold and control puppet.

### **Step 4**

Attach string through the end of each arm (refer to pattern piece for placement) with a staple or tape.

### **Step 5**

Decorate

### **Step 6**

Have the students separate into groups and write a brief skit.

### **Step 7**

Each group will use their puppets in a Javanese puppet show for the class– each puppet will take 2 people to operate.

**In the *Statesmen, Indians, Soldiers, Missionaries, and Travelers* Exhibit, there are many examples of traditional and ceremonial clothing. A good example of this is the chilkat blanket which was often worn by someone of great importance in the tribe and each symbol on the blanket has meaning. The blanket is often decorated with a clan symbol, a picture of the animal that represents the extended family. The symbols include bears, whales, frogs, and many other animals. Other symbols, like trees, which represent the land, decorate blankets. There may also be abstract geometric forms, such as circles, spirals and blocks.**

### **Exercise 5**



Create a ceremonial garment to represent your family history. Think about important color and design. What symbols or images reflect your history? Are there certain colors or patterns that symbolize you or your family?

This project can be done individually or in groups.

#### **Step 1**

Gather a large piece of fabric, crepe paper, craft paper, etc. (anything that will wrap easily to simulate a garment) for each student or group. The fabric needs to be large enough to wrap around the students shoulders as a cape.

#### **Step 2**

Create a design on tissue paper or any transparent paper that measures half the length of the fabric (see illustration). This will become the student's "pattern board."

#### **Step 3**

Curriculum materials are the property of the New Jersey State Museum (© 2010), and were prepared by the Bureau of Education, the Bureau of Archaeology/Ethnology, and Melissa Kelly. For more information, please contact the Bureau of Education at (609) 292-6310.

Place the pattern over the first half of the fabric. Place transfer paper between the design and the fabric. Trace over each design, transferring it onto the fabric.

#### **Step 4**

Flip your design over (so it mirrors your first tracing) and place on the half of the fabric that has not yet been transferred. Repeat step 3 on this side of the fabric.

#### **Step 5**

Decorate with paints or markers, fabric paint.

#### **Step 6**

Have students write or discuss the symbolism of their decoration.

## **Section # 2: *In Someone Else's Shoes: A Collection of Native American Footwear from the State Museum***

### **Exhibition Overview**

*In Someone Else's Shoes* tells a story by selecting a specific type of object in the collection (moccasins) and illustrates the significance of the ethnographic collection, the evolution of Native American crafts before and after the influence of the Europeans, and other factors throughout their history.

While most Native American groups are extremely different, they all have one thing in common – the moccasin. A moccasin is a soft leather heelless shoe or boot with the sole brought up the sides of the foot and over the toes where it is joined. While moccasins may be universal, their styles are not. Moccasins come in all shapes, sizes and designs.

Before contact with Europeans, Native Americans in North America used natural materials including porcupine quills and natural dyes to decorate their moccasins. With the arrival of Europeans and their modern flare for clothing, glass beads in many colors were used to decorate this footwear and other types of clothing.

This exhibition highlights some of the more impressive pieces in the State Museum's collection. As you will see, there are a variety of shapes and sizes, as well as decoration on these moccasins that attest to the creativity and skill applied to their production. Several of the moccasins on view are presented with an additional story, which relates more about the individual who wore them. In presenting these moccasins, we tell the story that their owners no longer can.

**As you have learned, every American Indian Tribe wore moccasins. The construction and decoration of each person's shoe, however, were very specialized and specific to reflect their individuality.**

### **Exercise 6**



**Basketball Sneakers**



**Nurse's Shoes**



**Construction Boots**



**Ballet Toe-Shoes**

Look at the shoes of friends and professionals around you, what might they tell you about that particular person? Why do they wear this particular footwear? Is there a reason they need steel tipped shoes or rubber soles; do their shoes play an important role in their success? What might a particular shoe tell us about someone's occupation?

## **Exercise 7**



Create your own moccasin. What do you want your moccasins to say about you? We have provided the template which will fold and staple over the student's shoe. The student can then decorate the "moccasin" using dry pasta, beads, glitter, string, ink etc. The design on the shoe can reflect the student's individual taste. Have each student display their moccasin in a fashion show and explain the symbolism behind their decoration. To simplify, have students copy a traditional Native American pattern.

For a more advanced project, have the students can break into groups and decide as a group how they want to decorate their shoes. Create a symbol for their "tribe" and agree on a set of colors to identify their shoes as part of a group. Have them create a unique story about their "tribe" and how they are reflecting that in their moccasins.

### **Step 1**

Copy pattern onto cream colored cardstock or paper and cut out (or trace the pattern onto felt, if available.) Two copies for each student, one for each shoe.

### **Step 2**

If this is being done as a group project, divide the students into "tribes" and have them create a symbol and personality for their tribe.

### **Step 3**

Decorate the "moccasin" while it is still flat (before stapling or taping on shoe).

#### **Step 4**

Following the instructions on the template, have students fold and staple the “moccasins” over their shoes.

#### **Step 5**

Have the students explain why they decorated the shoe the way they did. Let them explain if there any personal significance to the colors and/or designs used on the “moccasin”. Is it significant for their “tribe” in some way?

**In “In Someone Else’s shoes, we learn about significant contributions to America by Native Americans such as Joseph Paul Baldeagle. Joseph Baldeagle was a resident of Princeton and gave back to the community as a schoolteacher in Bordentown, NJ. He also donated many personal items to the New Jersey State Museum.**

### **Exercise 8**

A. Pick a historical Native American figure and write a paragraph or a research paper about what it would be like to “walk in their shoes.” Investigate the life of this important Native American and explain how their lives may have been interrupted by European explorers or the role they played during the invasion of the European settlers.

**OR**

B. Research how Native Americans lived their daily lives before the influence of Europeans; how they interacted with each other, acquired food, educated their children, etc. and how it differs from our lifestyle and society today.



### **Section # 3: *If Pots Could Speak: A History of Pre-Historic Ceramics from New Jersey***

#### **Exhibition Overview**

*If Pots Could Speak* focuses on the prehistoric craft of pottery making before the influence of Europeans and before written records.

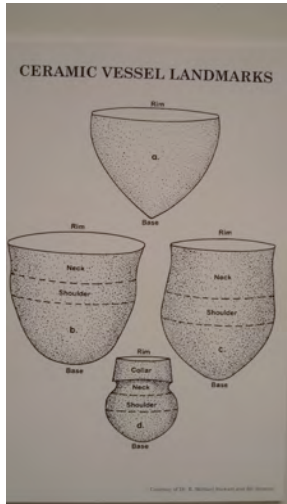
Potsherds and pottery vessels can be extremely useful in revealing to scientists details about how Native Americans lived their lives and interacted with others.

Modern examples of such life-changing innovations include how the manufacture of metal pots and pans revolutionized the way we cook our food or how plastic storage containers help us to keep food fresh. We can see many inventions and innovations that have changed our lives from computers to automobiles to microwaves. But not all advances in technique or technology created such revolutionary change; some changes evolved slowly over time. For example, in the Middle Atlantic region the introduction of fired clay vessels (or pottery) changed the way Native Americans lived, but the change may have been a slow, gradual and localized process.

This exhibition takes you through the history of prehistoric pottery production in New Jersey. Here, you will learn how these vessels which were made of raw clay found along stream and river banks, were not only used for utilitarian tasks (food storage, cooking, food preparation, etc.), but as the artistic expressions of a particular potter, a group of potters, or a society. In addition to a range of amazing artifacts, you will be presented with recent scholarly research culled from archaeologists “listening” to what these pots have to say, and then sharing the information with the public.

**In the exhibit you will see a diagram noting the styles and parts of each pot. Test your knowledge of “If Pots Could Speak” by trying to label the parts of each pot or by constructing a pot similar to those used by Native Americans.**

## **Exercise 9**



Design a pot on paper and illustrate a relief as if it had an impression on the surface as the ancient pots did. Write about what the pot will be used for. Older kids can create a pinch or coil pot out of clay. Identify the shape of each pot and explain how Native Americans could have used this pot in their everyday life.

Younger students can design a pot on paper and mimic the designs seen on prehistoric pots. Have them identify and label each part of the pot (i.e. cuff, lug handles).

**Prehistoric Native Americans made all of their pots by hand. Once the pots were constructed, they would create a decorative relief on the exterior of the pot. They did this by wrapping rope, netting, plant fibers, etc. around a flat piece of wood, which was then pressed into the soft clay surface of the pot before firing.**

### **Exercise 9**



Have students create a tool that could act as an implement to impress design into a clay object or to make rubbing onto paper. Then line each tool up next to the rubbings and try to see if the other students can guess what tool made which rubbing.

#### **Step 1:**

Select of flat piece of board (foamcore or wood will work great) measuring 8 inches x 3 inches x  $\frac{1}{4}$  inch.

#### **Step 2:**

Cut strips of material (students' choice: rope, fabric, sponge, anything that will make an impression). If the material is going to be wrapped around the board (rather than glued) cut the strip to at least 24 inches.

#### **Step 3:**

Wrap or glue material to the board.

**Step 4:**

Press tool into clay or silly putty to create an impression

**OR**

Place paper over the tool and rub with a crayon, colored pencil or marker.

**Step 5:**

Display tools and rubbings/impressions and have students identify which tool made each impression or rubbing.

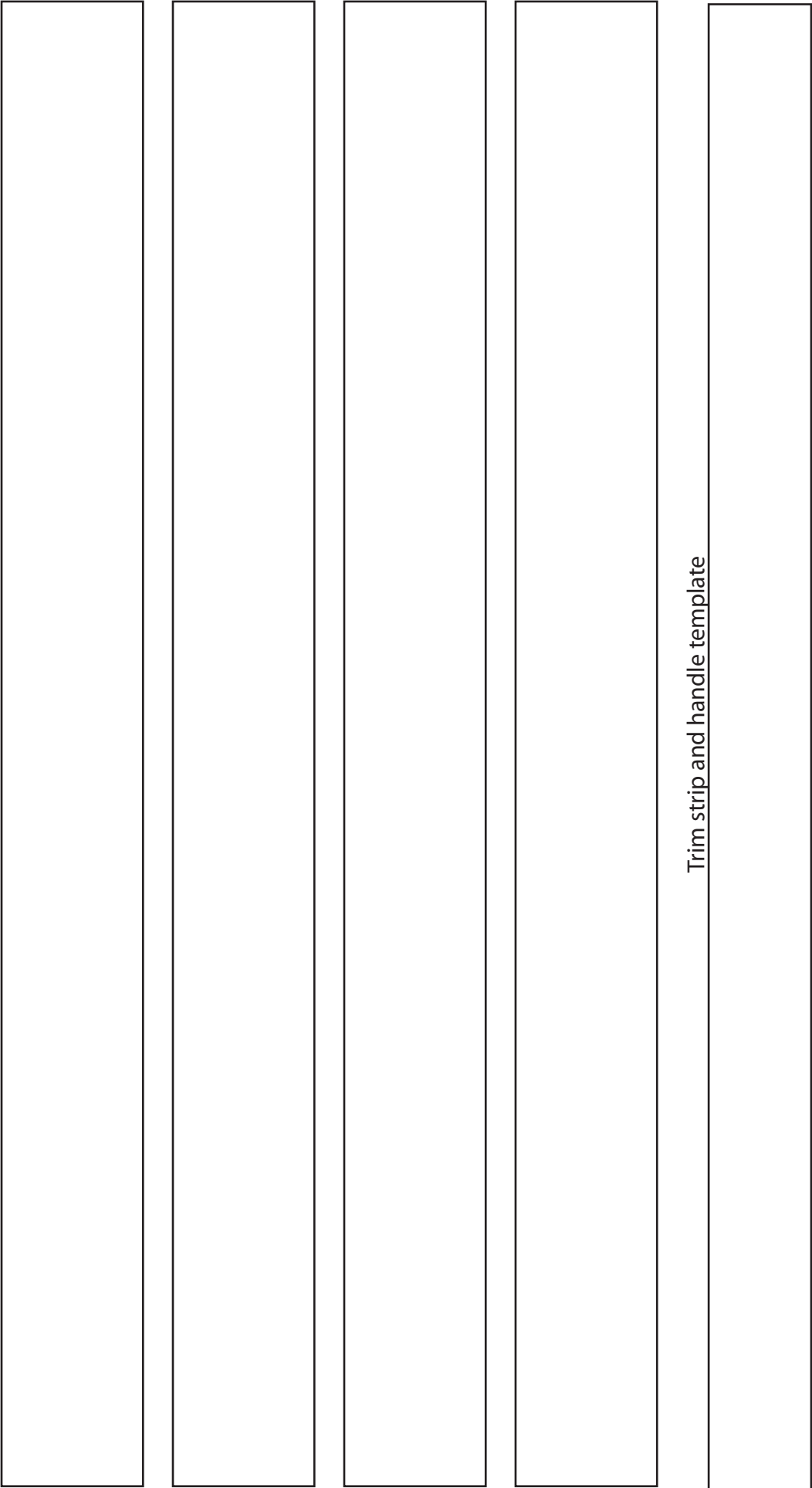


Fig. 1 - Weaving

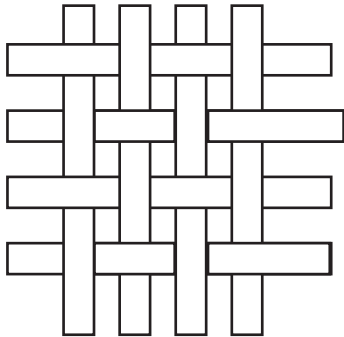


Fig. 2 - Fold all 4 sides up to make a box

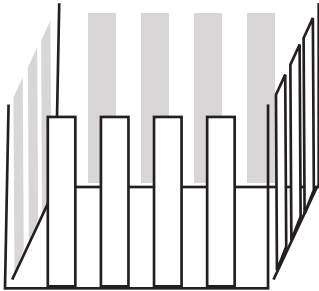


Fig. 3 - Wrap trim strip inside basket about 1 inch from top

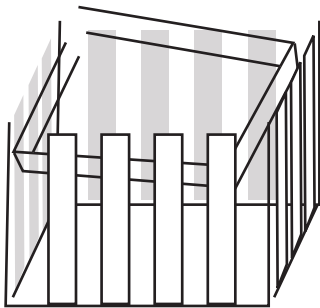
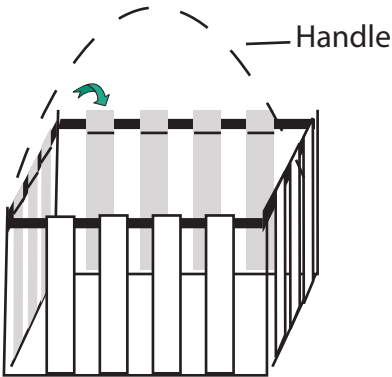


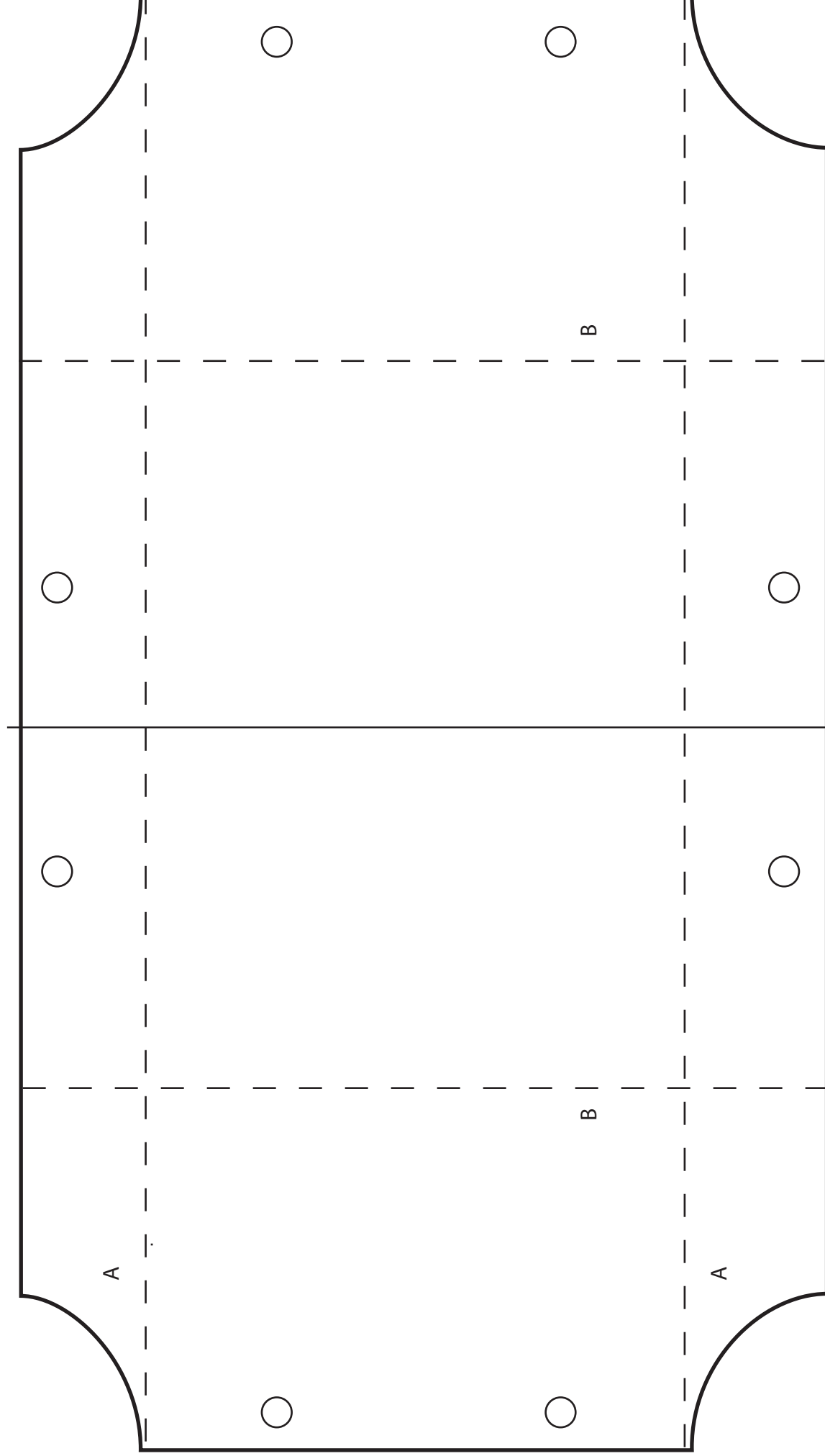
Fig. 4 - Fold each strip over trim strip and secure with a staple or tape. Once all strips are secured around trim strip, wrap handle over top of basket and attach to basket



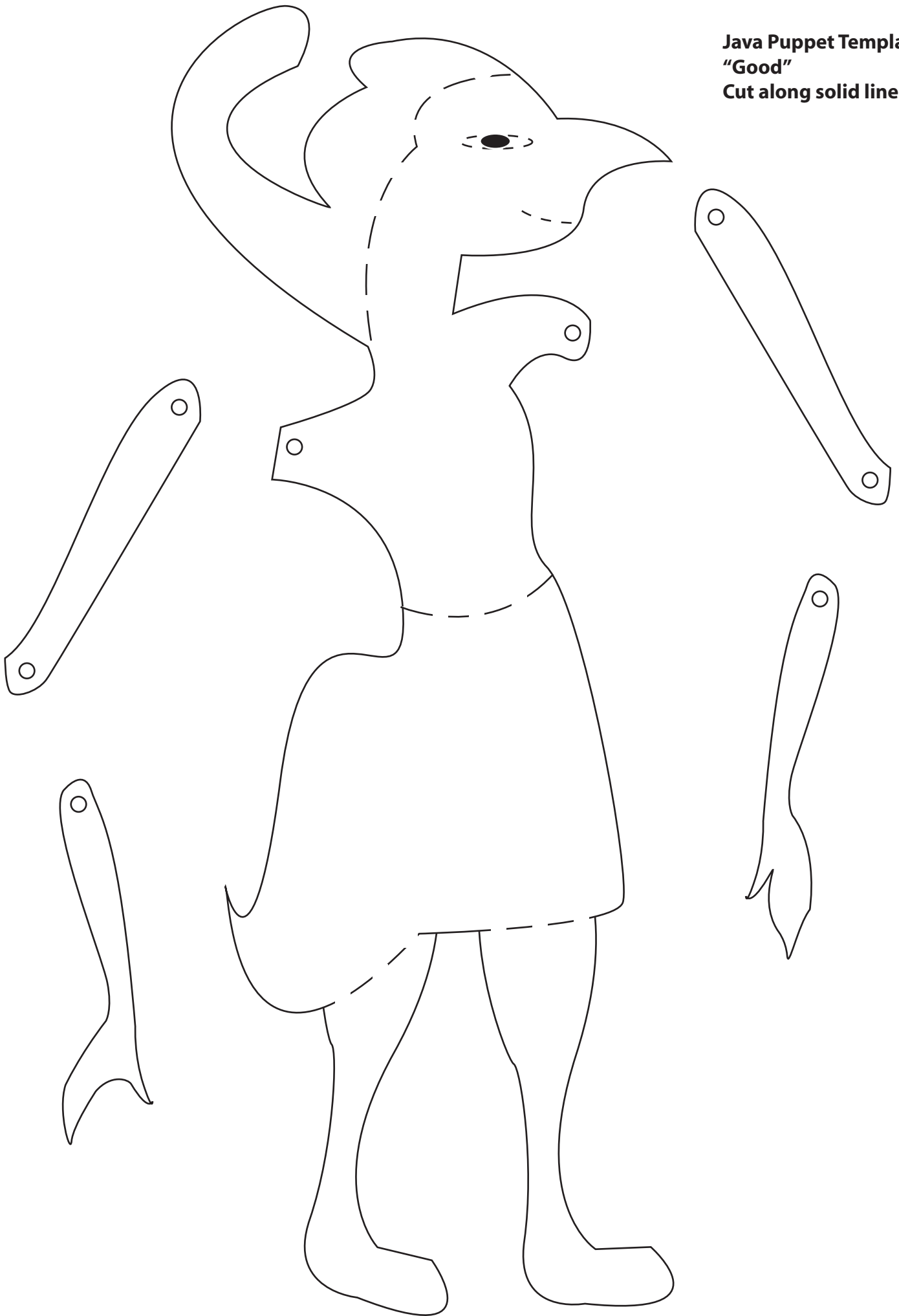
1. Enlarge template to 150% on 11 x 17 paper
2. Cut out template, following bold line
3. Fold at dotted lines (lines a first, then b)
4. Punch holes at circles
5. Tie ribbon through holes

## Parfleche Template

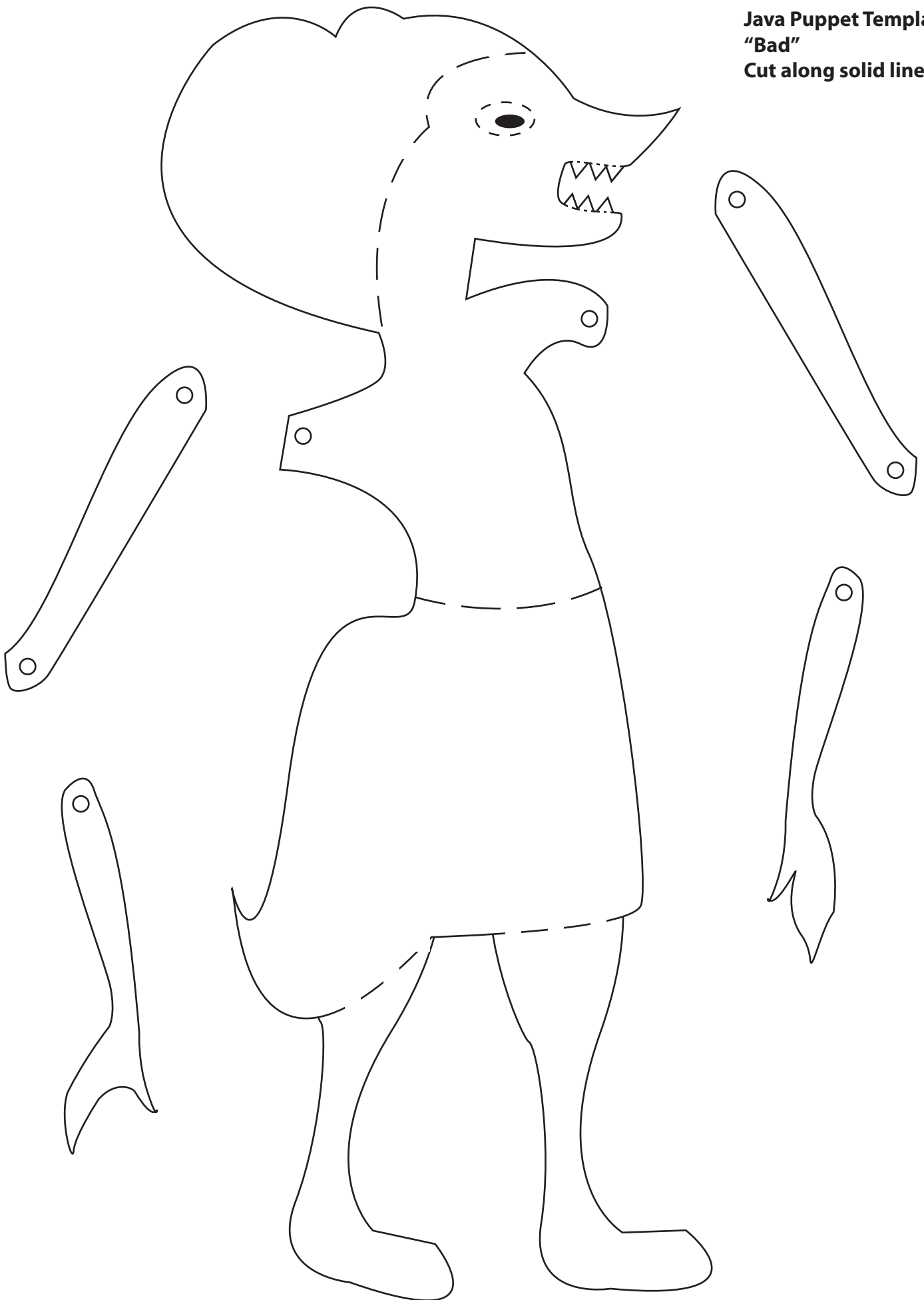
Center line  
(Do not fold or cut)



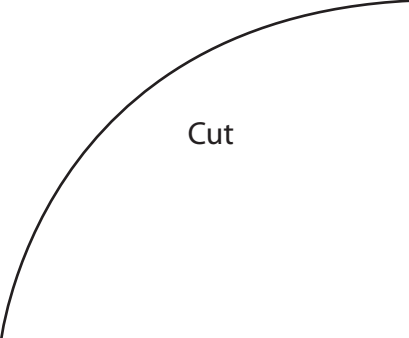
**Java Puppet Template**  
**"Good"**  
**Cut along solid lines only**



**Java Puppet Template**  
**"Bad"**  
**Cut along solid lines only**







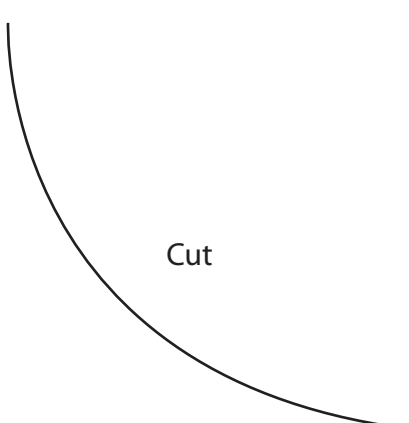
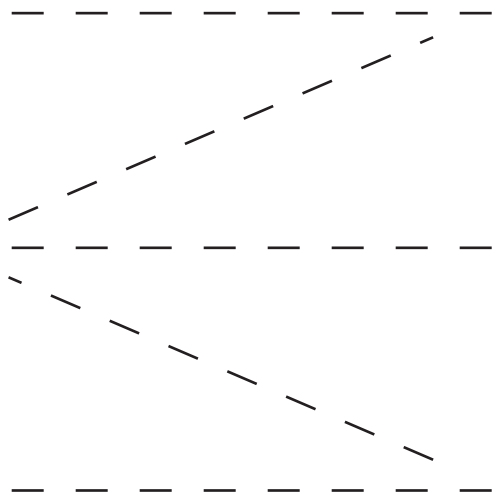
Cut



B

## Moccasin Template

1. Cut off corners at solid lines
2. Crease at dotted lines
3. Fold point a to point a and staple
4. Fold point b around shoe to meet other point b and fasten with string through holes.



Cut



B

# Label the parts of each Pot Template

